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maintained throughout. One of the values of the book to anthropologists is found in numerous and often excellent illustrations of the cruciform and related symbols characteristic of the earlier culture stages, the cuts numbering 266. The work begins with a ten-page bibliography; the body is divided arbitrarily into three parts, and these again into thirty-nine chapters; it ends with a satisfactory index. Among the chapter-subjects may be noted "The Cross before the Christian Era and in Prehistoric Times," "Types of the Cross," "The Early Form and Use of the Cross," "Legends of the Cross," "The Cross in Early Christian Art," "Cruciform Ornaments," "Landmark Crosses," "The Cross in Heraldry," "Superstitions Concerning the Cross," and "The Sign of the Cross." The authorial part of the work was crippled by the death of the author shortly after the completion of the first draft of the manuscript, and again by the death of his literary executor (Rev. Thomas S. Drowne) before the proof-reading was finished; yet there are full lists of contents and illustrations, besides the bibliography and fifteen-page index. In this and other respects the publishers have done their part admirably; the book is handsomely printed in large type, with broad margins and inset side headings, and is thus comfortable for reading and convenient for reference.

W J MCGEE.

*How Music Developed. A Critical and Explanatory Account of the Growth of Modern Music.* By W. J. HENDERSON. New York: Frederick A. Stokes Company. [1898.] 12°, viii, 413 pp.

This is a valuable contribution to the evolution of music, but it deals only with the evolution of modern music. The work assembles a large body of facts in convenient form for the ethnologist who pursues this subject. Not having studied music as it exists in tribal society, and hence having no adequate conception of primitive music, statements are made which to the ethnologist seem a little bizarre; thus, the author speaks of three stages of music, in which melody is developed first, then harmony, and finally rhythm, and he ignores that stage which the ethnologist knows as symphony, the last to be developed and especially characteristic of modern music. This he does by considering the elements of symphony as if they were elaborations of harmony. In all primitive music rhythm is rhythm of accent or stress: (1) It is rhythm of loud and soft; (2) it is rhythm of high and low; (3) it is rhythm of long and short; and (4) in symphony it is rhythm of theme, or perhaps it would be better understood if called rhythm of musical motive.

Our author well explains the development of theme accomplished by Wagner, though he seems to question the development of rhythm which Wagner accomplished ; nor does he seem to understand fully the development of melody by the use of unwonted intervals, especially in the recitative. We may refer this last peculiarity of Wagner to his association with Helmholtz and especially with Engel. It is this introduction of unwonted intervals for which he is most bitterly criticized. It is affirmed by many that he violates melodic and harmonic rules and that hence much of his music is not music at all. But when the ear becomes accustomed to the new intervals, they are found to be exceedingly pleasing, and the passages which are condemned are at last considered to be the most delicate in musical expression. To the common ear, Arabic or Chinese is not music at all, but only noise ; when at last the delicate intervals are appreciated, they are found to be very sweet. But all sweetness cloy, and the bolder intervals of Aryan music may still be defined as better expressing strong emotion, although the finer intervals of some peoples may well be introduced into Aryan music as Wagner has done.

J. W. POWELL.

*Biologia Centrali-Americana. Archaeology.* By A. P. MAUDSLAY. Part 10. London, January, 1899. 4°, Text, pp. 31-38 ; plates 74-93.

In Mr Maudslay's publication of the results of his explorations in the field of ancient Maya culture, Central American archeology has received its greatest contribution since the time of Kingsborough. Part 10 of this great work has just appeared, and completes the Palenque studies begun in Part 6 and continued in Parts 7 and 9. In this final Palenque part the description of the Temple of the Cross is concluded, and the Temples of the Sun and the Foliated Cross are also considered. The photogravure illustrations are of the highest character, while Miss Hunter's careful drawings, from casts and photographs, of the human figures laden with elaborate decorations, of the intricate symbolism, and of the hieroglyphic inscriptions, give us at last accurate material for study. Archeologists are now able to make exhaustive comparisons of the Palenque sculptures with those of Copan already published by Maudslay in the first four parts of his work.

The plates devoted to the initial series of glyphs (first recognized as such by Maudslay) and the two-headed dragon and water plant are highly suggestive, and the symbolism brought out in the latter could be thus seen only in the drawings ; study of photographs alone would fail to reveal these forms. In the text Mr Maudslay has given the values of the initial series as worked out by the aid of Mr Goodman's